

# DREAM LOVERS

— AN —

Operatic Romance

— BY —

PAUL LAURENCE DUNBAR

— AND —

S. COLERIDGE-TAYLOR.

---

PRICE 2/6 NET

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BOOSEY & C<sup>o</sup>  
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# DREAM LOVERS.

## DRAMATIS PERSONÆ.

TORADO, <i>A Mulatto Prince from Madagascar</i>	...	...	...	BARITONE.
MANUEL, <i>His Friend...</i>	...	...	...	TENOR.
KATHERINE, <i>A Quadroon Lady</i>	...	...	...	SOPRANO.
MARTHA, <i>Her Sister</i>	...	...	...	CONTRALTO.

SCENE.—DRAWING ROOM. MANUEL AND  
KATHERINE discovered.

KATHERINE.—Tell me more about this strange creature whom you are leading into my toils. (*Apart*) Can it be my dream-lover?

MANUEL.—There is little to tell. Torado is a mulatto, the son of a traveller and his African wife. He himself was born in Africa, and, living there all of his life, has imbibed all the notions and superstitions of the natives themselves. One of his superstitions is that a lady, who appeared to him in a dream years ago, is destined to be his wife, and he has been searching the world over to find her. I have invited him here, thinking that you, fair lady, might well trouble any man's dreams, though leagues might stretch between you.

KATHERINE.—Am I then so horrid as that?

MANUEL.—Horrid, horrid? Listen! (*sings*)—  
Is the red rose that doth entrap the bee  
At fault for being dangerously sweet?

KATHERINE (*sings*).—

Ah, noble sir, your gracious simile  
Is deftly worded, fairly turned and neat.

MANUEL.—

Thine eyes would make a poet of a clown.

KATHERINE (*Surveying herself complacently*).—  
Methinks mine eyes less charming than my gown.

MANUEL.—

Stars cannot see themselves how bright they are.

KATHERINE (*Mockingly*).—

How pretty,—first a flower, then a star!

MANUEL.—

'Tis the bus'ness of a gallant-hearted man,  
When he is not bearing arms,  
To extol the ladies' charms—  
That's the bus'ness of a gallant-hearted man.

KATHERINE.—

'Tis the bus'ness of a clever-minded maid  
To let everything she hears  
In and out her pretty ears—  
That's the bus'ness of a clever-minded maid.

MANUEL.—

'Tis the bus'ness of a gallant-hearted man,  
When he sees a maiden lone  
To adore her as his own—  
That's the bus'ness of a gallant-hearted man.

KATHERINE.—

'Tis the bus'ness of a clever-minded maid,  
When she knows a man is nigh,  
To be just a little shy—  
That's the bus'ness of a clever-minded maid.

BOTH.—

'Tis your bus'ness, whether maid or man  
you be,  
To keep out a weather eye,  
For the other sex is sly—  
That's your bus'ness, whether maid or man  
you be.

(*Enter MARTHA, hurriedly.*)

MARTHA.—Break off, break off, there is such a funny man coming in.

KATHERINE.—Ah, dear sister, most men are funny. (MANUEL crosses to MARTHA.)



KATHERINE (*sings*).—

You may go from bleak Alaska  
To the Isle of Madagascar,  
But you'll always find some funny,  
funny men.

MARTHA.—

I have found this statement truthful,  
When the men are rather youthful,  
Oh, they're very, very, very funny men.

MANUEL.—

Yes! the men are very human,  
And the ones who don't love woman  
Are the very, very, very funny men.

ALL.—

My remarks are surely prudent,  
Tho' I say the thing who shouldn't,—  
There are surely in this world some  
funny men.

MARTHA.—But now you shall see a really funny  
man, singing as he goes.

MANUEL.—Rather, singing as he comes. Listen!

TORADO (*Singing without*).—

Long years ago, within a distant clime,  
Ere love had touched me with his wand  
sublime,  
I dreamed of one who'd make my life's  
calm May,  
The panting passion of a summer's day.  
And ever since, in almost sad suspense,  
I have been waiting with a soul intense,  
To greet, and take unto myself the beams  
Of her, my star, the lady of my dreams.  
Oh, love, still longed and looked for, come  
to me,  
Be thy far home by mountain, vale, or sea.  
My yearning heart shall never seek to rest  
Until thou liest rapt upon my breast.

(*Enter TORADO.*)

The wind may bring its perfume from the  
south,  
Is it so sweet as breath from thy dear  
mouth?  
Oh, naught that surely is and naught that  
seems  
May turn me from the lady of my dreams.

MANUEL.—Ah, Torado, mine, you are hard upon  
my heels; let me present the ladies—the  
Prince Torado, Miss Katherine, Miss  
Martha Morton. (TORADO bows, his eyes  
fastened on KATHERINE.)

KATHERINE (*aside*).—'Tis he.

TORADO (*aside*).—It is the lady of my dreams.  
(To KATH.)—Madam, I have seen you  
before.

KATHERINE.—And yet, Sir, methinks we have  
not met before.

TORADO.—Not in the flesh, but in the spirit, yes.

MANUEL (*apart to MARTHA*).—Egad, the wight  
is bold. I myself would hardly have  
dared that.

KATHERINE.—In the spirit?

TORADO.—Madam, have you never dreamed of  
me?

MARTHA.—Oh, I can assure you, Sir, no: she is  
very careful what she eats at night.

KATHERINE.—I pray you, sweet sister, give way,  
and let me speak.

MANUEL.—There. (*Talks apart with MARTHA.*)

KATHERINE.—Dreamed of you, Sir; pray what is  
in a dream?

TORADO.—I tax you, lady, answer me true.

MANUEL.—But think you not, Prince—

TORADO.—Pray forbear, at such a time I have  
eyes and ears but for one.

MARTHA.—There, we are both sent about our  
business. (*Talks with MANUEL.*)

TORADO.—I pray you, answer me as you would  
answer priest at high confessional.

KATHERINE (*Meditating*).— Dreamed of you?  
(*Sings*).—

Pray tell me what can dreams avail  
To make love or to mar;  
The child within the cradle rail  
Lies dreaming of the star;  
But is the star by this beguiled  
To leave its place and seek the child?  
The poor plucked rose within the glass  
Still dreameth of the bee;  
But tho' the lonely moments pass,  
Her love she may not see.  
If dreams of child and rose do fail,  
Why should a maiden's dreams prevail?

(TORADO and KATH. talk apart.)

MARTHA (*Sings*).—

If maiden's dreams could e'er avail,  
To dream of this I'd pray,  
That love would fill a hero's sails,  
And bear his bark my way.  
But, ah, my hero seems as far  
As roving bee or flaming star.

My heart grows weary waiting here  
My lover's kiss to greet;  
I feel half-saddened by the fear  
That we shall never meet.

If I could dream him to my side,  
My hero soon should call me bride.



TORADO (*Recitative*).—

'Tis very plainly proper that this maid  
should hesitate,  
She does not know my fortune, and she  
does not know my state.  
If the object of my visit very shortly I  
would win,  
To disclose myself unto her, now I'm sure  
I'd best begin.

(*Sings*).—

I'm a wealthy wand'ring wight, I hail from  
Madagascar,  
I'm a high-born man you see.

MANUEL, KATHERINE, AND MARTHA.—

He's a high-born man you see.

TORADO.—

Mother's living on the island, if you doubt  
me go and see her,  
She'll explain my pedigree.

MANUEL, KATHERINE, AND MARTHA.—

She'll explain his pedigree.

TORADO.—

I'm a ruler over kings,  
Over counts, and earls, and things,  
And a royal servant brings  
My cup of tea.

MANUEL, KATHERINE, AND MARTHA.—

He's a ruler over kings,  
Over counts, and earls, and things,  
And a royal servant brings  
His cup of tea.

TORADO.—

I have journeyed all the way, from this Isle  
of Madagascar,  
Just to see this maiden here.

MANUEL, KATHERINE, AND MARTHA.—

Just to see this maiden here.

TORADO.—

My position being sure, I've determined  
now to ask her  
If she will not be my dear.

MANUEL, KATHERINE, AND MARTHA.—

If she will not be his dear.

TORADO.—

She shall never want a gown,  
She shall never see me frown,  
If she'll only deign to crown  
My love sincere.

MANUEL, KATHERINE, AND MARTHA.—

She shall never want a gown,  
She shall never see him frown,  
If she'll only deign to crown  
His love sincere.

KATHERINE.—

Oh, love, no longer will I tarry.

TORADO.—

Then we will wed.

MARTHA.—

These two most surely mean to marry.

MANUEL.—

That's what they said.

But listen to me now, I pray,  
For I've a little word to say ;  
There's just a little rule of whist,  
To make me clearer, will assist.  
To tell the rule I scarcely need,  
For when your partner gives the lead,  
You follow suit, follow suit.

And so in life, if you are free,

You imitate the best you see.

So, Martha, if you'll take my hand,  
I'll try to be your hero grand ;  
Since they before our very face  
Have set so elegant a pace—

We'll follow suit, follow suit.

MARTHA.—Ah, Manuel, then dreams avail.

(*Sings*).—

The bee some day shall find the rose,  
The child shall reach the star ;  
Nor love that truly, deeply grows,  
E'er roves for aye afar.  
For here's the moral of the tale—  
That dreams avail, ah, dreams avail.

(*Quartet repeat verse.*)

TORADO.—Well, Manuel, you thought my ideas  
were wild ; but see, I have found a bride.

MANUEL.—And helped me to find one.

KATHERINE. } Nay, we have found you.  
MARTHA. }

MANUEL.—It matters not who are found or  
have been found.

TORADO.—We are happy and free from care.  
Come, Katherine.

MANUEL.—Come, Martha.

(*The four advance for closing quartet.*)

QUARTET.—

Long, long the labour and the grief,  
But it must end at last.  
And joy and gladness bring relief  
For all the gloomy past.  
Oh, joy, that I have found thee,  
For cares no more surround me,  
My life, my love, my own !  
Tho' long the night, the day will break  
Above the eastern hills,  
And then the larks of love shall wake  
Their sweet impassioned trills.

Oh, etc. (*repeat*).

PAUL LAURENCE DUNBAR.



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# Dream Lovers.

1

N<sup>o</sup> 1.

Words by  
PAUL LAURENCE DUNBAR.

Music by  
S. COLERIDGE-TAYLOR.  
Op. 25.

PRELUDE.  
Andante con moto.

PIANO.

The musical score is written for piano and consists of six staves. The first staff is marked 'PIANO.' and 'p'. The second staff is marked 'mf'. The third staff is marked 'f'. The fourth staff is marked 'f'. The fifth staff is marked 'f'. The sixth staff is marked 'ff'. The score includes various musical notations such as notes, rests, and dynamic markings. There are also 'Red.' markings below the staff in several places.



Ped. Ped. Ped.

*sf* Ped. Ped. Ped.

*cres.*

*rall.* *dim.* *p* *Meno mosso.* *p*

(Curtain. MANUEL & KATH. discovered)

KATH. Tell me more &c.  
*rall.*

*pp* *trem.* *poco* *a* *poco* *pp* Ped. Ped. Ped.

*pp*



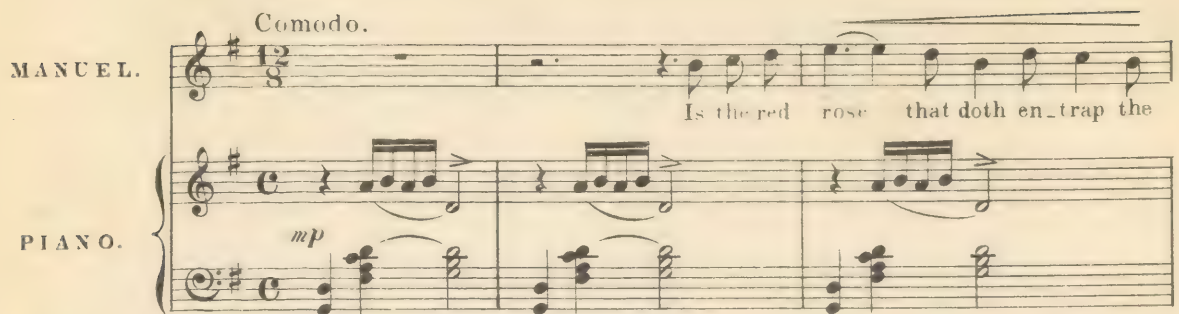
Nº 2.

Duet. "Is the red rose?"

MANUEL. *Comodo.*

Is the red rose that doth en-trap the

PIANO. *mp*



(KATH.)

bee. . . . . At fault for be-ing dang'rously sweet! . . . . . Ah!



no-ble sir, . . . your gracious si-mile Is fair-ly 'word-ed, fair-ly turn'd, and

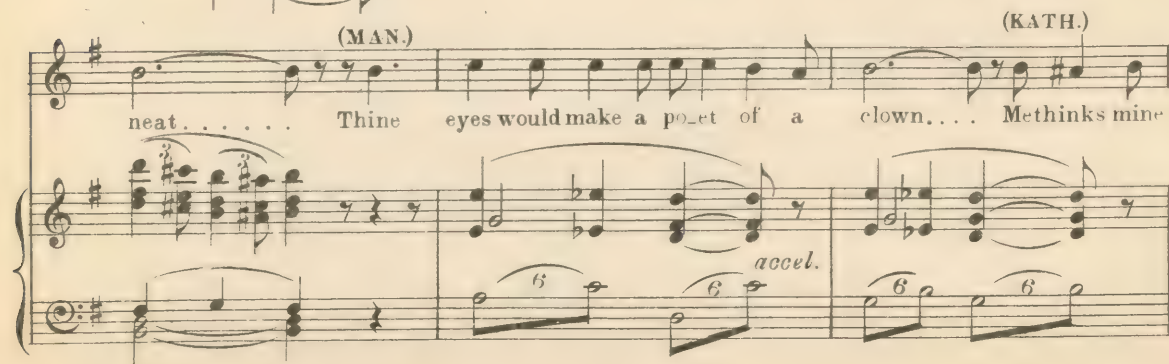
*f. rit.*



(MAN.) (KATH.)

neat. . . . . Thine eyes would make a poet of a clown. . . . . Methinks mine

*accel.*





(MAN.) *largamente*

eyes less charming than my gown . . . Stars cannot see themselves

*largamente*

(KATH.) *rit.* *mf* how bright they are . . . How pretty, first a flow'r, then a star!

*rit.* *mp* *a tempo*

*sf accel.* *sf* *sf* *rit.*

(MAN.) *Piu mosso.* 'Tis the bus'ness of a gal-lant-heart-ed

*mf*

man . . . When he is not bear-ing arms, To ex-tol the ladies' charms, That's the

*sf*



bus' - - ness of a gal\_lant-heart\_ed man.

*sf.* *mf* *ff*

*Low.*

(KATH.)

'Tis the bus'ness of a cle\_ver-mind\_ed maid, . . . . To let

*mp*

ev'ry\_thing she hears In and out her pretty ears,—That's the bus' - - ness of a

*mp* *f* *mf*

(MAN.)

cle\_ver-mind\_ed maid! 'Tis the

*ff* *f*

*Low.*

bus'ness of a gal\_lant-heart\_ed man, . . . . When he sees a maiden lone, To a -

*mp*



*ff*

\_dore her as his own,—That's the bus' \_ ness of a gallant-hearted man.

*f* *ff*

(KATH.)

'Tis the bus'ness of a cle\_ver-minded

*mp*

*rit.* *ff a tempo*

maid, . . . When she knows a man is nigh, To be just a lit\_tle shy,—That's the

*rit.* *f a tempo*

(KATH.)

bus' \_ ness of a cle\_ver-minded maid!

(MAN.)

'Tis your

'Tis your

*mf* *ff* *f*



bus'ness whether maid or man you be . . . . . To keep out a weather eye, For the

bus'ness whether maid or man you be . . . . . To keep out a weather eye, For the

*rall:* *p*

*rall:* *p*

*f* *sf* *rall:*

other sex is sly,—That's your bus' - - - ness, whe-ther man or maid you

other sex is sly,—That's your bus' - - - ness, whe-ther man or maid you

*Tempo I!*

*p* *f*

be . . . . .

be . . . . .

(Enter MARTHA hurriedly.)

*Red.* *Red.* *Red.*

*f* *f* *f*

(MARTHA.) "Break off! break off! there's such a funny man coming in!"



(KATH. Ah! dear sister, most men are funny. (Music.)

N<sup>o</sup> 3.

Trio. "You may go from bleak Alaska."

Allegro.

KATHERINE.

PIANO.

*pp* *mp*

*Red.* *senza Red.*

You may go from bleak A -

-las - ka To the Isle of Ma - da - gas - car, But you'll al - ways find some

(MAR.)

funny, funny men! I have found this state - ment

truth - ful, When the men are ve - ry youth - ful, Oh! they're ve - ry, ve - ry,



(MAN.)  
 ve\_ry fun\_ny men! Yes! the men are ve\_ry

hu\_man, And the ones who don't love woman Are the ve\_ry, ve\_ry,

KATH.  
 MAR.  
 MAN.  
 ve\_ry fun\_ny men! . . . . . Our re - - marks are sure\_ly

prudent, Tho' we say the thing who shouldn't, There are sure - ly in the  
 prudent, Tho' we say the thing who shouldn't, There are sure - ly in the  
 prudent, Tho' we say the thing who shouldn't, There are sure - ly in the



world some fun-ny men! . . . . . There are sure - ly ve - ry

world some fun-ny men! . . . . . There are sure - ly ve - ry

world some fun-ny men! . . . . . There are sure - ly ve - ry

world some fun-ny men! . . . . . There are sure - ly ve - ry

8

8

*ff.* *rall:*

ma-ny fun-ny men! . . . . .

ma-ny fun-ny men! . . . . .

ma-ny fun-ny men! . . . . .

ma-ny fun-ny men! . . . . .

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*f*

*Rev.*

*Rev.*

ma-ny fun-ny men! . . . . .

ma-ny fun-ny men! . . . . .

ma-ny fun-ny men! . . . . .

ma-ny fun-ny men! . . . . .

*dim.*

*mf*

*Rev.*

(MARTHA.) "But now . . . . . as he goes!"

*rall:*



Nº 4.

Song. "Long years ago."

**TORADO.**  
(from behind  
the scene.)

**PIANO.**

*Andante.* *con passione*

Long years a - go, with - in a dis - tant

elime, Ere love had touch'd me with his wand sub - lime, I

dream'd of one who'd make my life's calm May, The pant - ing

passion of a sum - mer's day. And



ev - er since, in al - most mad sus - pense, I have been wait - ing,

wait - ing with a love in - tense... To greet, and

take un - to my - self the beams Of her my star, ... the

la - dy of my dreams.

*mp*

*Red.*

*rall.*

*sf*

*rall.*

*accel.*

*cres.*

*ff*

*Red.*

*rall.*

*accel.*

*cres.*

*ff*

*rall.*

*p*

*mp*

*f*



Oh, love, still long'd and look'd for, come to me,

Be thy far home by mountain, vale or sea, My

yearn - ing heart . . . shall nev - er seek to rest Un -

- til thou li - est rapt up - on my breast.

The wind may bring its

*Enter TORADO.*

H. 2242.



per\_fume from the south, Is it so sweet as breath from thy dear

mouth? Oh, naught that sure\_ly is and naught that seems May

turn me from the la\_dy of my dreams, May turn . . . . . me from the

la\_dy of my dreams . . . . .

*rall.* *pp trem.*



Nº 5.

Song. "Pray tell me."

(KATH.) (*meditating.*) Dreamed of you? (*Sings.*)

*Andante con moto.*

KATHERINE.

PIANO.

Pray

*sempre And.*

tell me what can dreams a-vail To make love or to mar; The

child with-in the cra-dle rail Lies dream-ing of the star; But

*rall.* *dim.*  
is the star by this beguiled To leave its place and seek the child?

*rall.*

*dim.*

*And.*

*And.*

*molto rit:*

The

*a tempo*

poor pluck'd rose with - in the glass Still dream - eth of the

bee, But tho' the lone - ly mo - ments pass, Her

love she may not see. If dreams of child and

*rall:* (KATH. retires. MAR. comes forward.)

rose do fail, Why should a maid - en's dreams pre - vail?

*rall:*

*molto rit:*



## MARTHA.

If maiden's dreams could  
 e'er avail, To dream of this I'd pray, That love should fill a  
 he-ro's sails, And bear his bark my way. But ah! my he-ro  
 seems as far As roving bee or flam-ing star. —  
 My

*a tempo*  
*mp*  
*And.*  
*rall.*  
*f*  
*rall.*  
*f*  
*molto rall.*  
*a tempo*

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music. The vocal line is written in a single treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The tempo markings are *a tempo*, *mp*, *And.*, *rall.*, *f*, *rall.*, *f*, *molto rall.*, and *a tempo*. The dynamic markings are *mp* and *f*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

heart grows wea - ry wait - ing here My lov - er's kiss to

greet, I feel half - sad - den'd by the fear. . . . That

we shall ne - ver meet. If I could dream. . . him to my

side, My he - ro soon should call me bride.

TOR. Recit. 'Tis very plainly proper that this Allegro ma non troppo.



maid should hes - i - tate, She

does not know my for - tune, and she does not know my state.,

If the ob - ject of my vi - sit ve - ry

short - ly I would win, To dis - close my - self un - to her, now I'm

sure I'd best be - gin . . . . .

*Red.*

*f*

*trém.*

*fp*

*f*

*Red.*

*cres.*

*accel.*

*cres.*

*accel.*

*sf*

*ff*

*sf*

Nº 6. Solo & Chorus. "I'm a wealthy wand'ring wight."

*Allegro giocoso.*

**TORADO.** *mf* I'm a wealth\_y wand'ring

**PIANO.** *mp sf mp sf mf*

wight, and I hail from Ma - da - gas-car, *f* I'm a high-born

**KATH.** *f* He's a high-born man you see!

**MAR.** *f* He's a high-born man you see!

**MAN.** *f* He's a high-born man you see!

**TOR.** *f* He's a high-born man you see!

man you see!

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Mother's liv-ing on the is-land, if you

doubt me go and see her, She'll ex-plain my ped-i-

She'll ex-plain his ped-i-gree.

She'll ex-plain his ped-i-gree.

She'll ex-plain his ped-i-gree.

She'll ex-plain his ped-i-gree.

- gree.

I'm a ruler ov\_er kings, Ov\_er counts and earls and

He's a  
He's a  
He's a  
things, And a roy\_al ser\_vant brings My cup of tea.....

ruler ov\_er kings, Ov\_er counts and earls and things, And a roy\_al ser\_vant  
ruler ov\_er kings, Ov\_er counts and earls and things, And a roy\_al ser\_vant  
ruler ov\_er kings, Ov\_er counts and earls and things, And a roy\_al ser\_vant



brings his cup of tea! . . . . .

brings his cup of tea! . . . . .

brings his cup of tea! . . . . .

I have journey'd all the way from this isle of Ma - da -

- gas\_car, Just to see this maid - en here!

Just to see this maid - en here!

Just to see this maid - en here!

Just to see this maid - en here!

My po -

Red.

-sion being sure, I've de - ter - min'd now to ask her If she

*mf*

If she will not  
If she will not  
If she will not  
If she will not

will not be my dear!

be his dear!  
be his dear!  
be his dear!

She will never want a

gown, She shall never see me frown, If she'll on - ly deign to crown My love sin -



She shall nev\_er want a gown, She shall  
 She shall nev\_er want a gown, She shall  
 She shall nev\_er want a gown, She shall

- cere . . . . .

*f* *fp*

*Rev.*

nev\_er see him frown, If she'll on - ly deign to crown His love sin -  
 nev\_er see him frown, If she'll on - ly deign to crown His love sin -  
 nev\_er see him frown, If she'll on - ly deign to crown His love sin -

*ff*

- cere! . . . . .  
 - cere! . . . . .  
 - cere! . . . . .

*f*

*Rev.*

KATH. *agitato*

Oh,

*f* *dim.* *Ped.*

TOR.

love, no longer will I tar - ry. Then we will  
*trem.* *mp* *Ped.*

MAR.

wed . . . . . Those two most sure - ly mean to mar -  
*Ped.*

MAN.

- ry! That's what they said! . . . . .  
*f* *rall.* *Ped.*

Comodo.

*mf* *Ped.*



MAN. *a tempo*

But lis-ten to me now, I pray, For

*rit.* *a tempo* *p* *And. sempre*

I've a lit-tle word to say; There's just a lit-tle rule in

*rit.*

whist, To make me clear-er will as-sist; To

*rit.*

*accel.*

tell the rule I scarce-ly need, For when your part-ner gives the

*p* *cres.* *accel.*

*ff* *rall.*

lead, You fol-low suit, you fol-low suit!

*f* *rall.* *f*

And so in life, if you are free, You im - i - tate the best you

see. So - Mar - tha! if you'll take my hand, ... I'll try to be your

*f rit.*

he - ro grand; Since they before our ve - ry face, Have set so e - le - gant a

*a tempo* *cres:* *molto*

pace, We'll fol - low suit! . . . . . We'll fol - low suit! . . . . .

*rall:* *ff* *a tempo*

*ff* *sf*



Piano introduction in G major, 2/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante'. The introduction concludes with a *dim.: rall:* marking and a *p* (piano) dynamic.

## MARTHA.

Vocal entry for Martha. The melody begins with a *mp* (mezzo-piano) dynamic. The piano accompaniment provides harmonic support with chords and moving lines.

The bee one day will find the rose, The

Continuation of the vocal melody and piano accompaniment. The piano part includes a *mp* marking. The lyrics continue across the vocal line.

child shall reach the star, No love that tru - ly,

Continuation of the vocal melody and piano accompaniment. The piano part features a triplet in the right hand. The lyrics continue across the vocal line.

deep - ly grows, E'er roves for aye a - far. For

Final vocal phrase and piano accompaniment. The vocal line concludes with a *rall:* (rallentando) marking. The piano part also features a *rall:* marking. The piece ends with a *Red.* (Reduction) marking.

KATH. The bee some day shall find the rose, The

MAR. The bee some day shall find the rose, The

MAN. The bee some day shall find the rose, The

TOR. The bee some day shall find the rose, The

child shall reach the star, No love that truly, deeply grows, E'er

child shall reach the star, No love that truly, deeply grows, E'er

child shall reach the star, No love that truly, deeply grows, E'er

child shall reach the star, No love that deeply grows, E'er

*cres:* roves for aye a - far. For here's the mor - al of the

*cres:* roves for aye a - far. For here's the mor - al of the

*cres:* roves for aye a - far. For here's the mor - al of the

*cres:* roves for aye a - far. For here's the mor - al of the



tale, That dreams a - vail, ah! dreams a - vail. For  
 tale, That dreams a - vail, ah! dreams a - vail. For  
 tale, That dreams a - vail, ah! dreams a - vail. For  
 tale, That dreams a - vail, ah! dreams a - vail. For

here's the mor - al of the tale, That dreams a - vail, ... ah!  
 here's the mor - al of the tale, That dreams a - vail, ... ah!  
 here's the mor - al of the tale, That dreams a - vail, ... ah!  
 here's the mor - al of the tale, That dreams a - vail, ... ah!

dreams a - vail! ...  
 dreams a - vail! ...  
 dreams a - vail! ...  
 ... a - vail! ...

(TORADO.) "Well" &c. to "we are happy and free from care." H. 2242.

N<sup>o</sup> 7. Quartet. "Long, long the labour."

*p* *mp*

Long, long... the la-bour and the grief, ...

Long, long... the la-bour and the grief, ...

Long, long... the la-bour and the grief, ...

Long, long... the la-bour and the grief, ...

... But it must end... at last... And

But it must end... at last... And

But it must end... at last... And

... But it must end... at last... And



joy... and glad - ness bring... re - lief For

joy... and glad - ness bring re - lief... For

joy... and glad - ness bring re - lief For

joy... and glad - ness bring re - lief For

all... the gloom - y past: ... Oh!

all... the gloomy past: ... Oh!

all... the gloom - y past: ... Oh!

all the gloom - y past: ... Oh!

Joy! ... that I have found thee, ... For cares...

Joy! ... that I have found thee, ... For cares no

Joy! ... that I have found thee, ... For cares...

Joy! ... that I have found thee, ... For cares no

no more sur- round me . . . . . My life! . . . . . my

more sur- round me . . . . . My life! . . . . . my

no more sur- round me . . . . . My life! . . . . . my

more sur- round me . . . . . My life! . . . . . my

love! . . . . . my own! . . . . .

love! . . . . . my own! . . . . .

love! . . . . . my own! . . . . .

love! . . . . . my own! . . . . .

love! . . . . . my own! . . . . .

*a tempo*

Tho'

Tho'

Tho'

Tho'

*dim.* *mp*



long... the night, the day will break... Above the

long... the night, the day will break... Above the

long... the night, the day will break... Above the

long... the night, the day... will break... Above the

East - - ern hills, . . . . . And then... the

East - - ern hills, . . . . . And then... the

East - - ern hills, . . . . . And then... the

East - - ern hills, . . . . . And then... the

larks... of love shall make Their sweet... im-

larks... of love shall make... Their sweet...

larks... of love shall make Their sweet... im-

larks... of love shall make Their sweet im -

- pas - sion'd trills... Oh joy...  
im-passion'd trills... Oh joy...  
- pas - sion'd trills... Oh joy...  
- pas - sion'd trills... Oh joy...

... that I have found thee, ... For cares...  
... that I have found thee, ... For cares no  
... that I have found thee, ... For cares...  
... that I have found thee, ... For cares no

... no more sur - round me... My life!...  
more sur - round me... My life!...  
... no more sur - round me... My life!...  
more sur - round me... My life!...



... my love! ... my own!

*molto rall.* *a tempo*

*sf* *molto rall.* *sf*

8

Rev.

8

*mor - en - do*

*Ped.*

*Ped.*

*Ped.*

*Ped.*





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